

THE METROPOLITAN MUSEUM OF ART



3 0620 01106365 7

119.8

T
1944³

THE METROPOLITAN MUSEUM
OF ART

THE LIBRARY



PRESENTED BY

PARKE-BERNET GALLERIES

105733

PRICED

NOTABLE MODERN
PAINTINGS & SCULPTURES

Including Important Works by

COROT, CÉZANNE, PICASSO AND MATISSE

Property of

THE MUSEUM OF MODERN ART

With Additions from Members

of the Museum's Board of Trustees and

Advisory Committee



Public Auction Sale

Thursday, May 11 at 8:15 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1944

SALE NUMBER 567

FREE PUBLIC EXHIBITION

*From Saturday, May 6, to Time of Sale
Weekdays 9 to 5:30 + Closed Sunday*

PUBLIC AUCTION SALE

Thursday, May 11 at 8:15 p.m.

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

✓ ✓ ✓

Sales Conducted by

HIRAM H. PARKE ✓ OTTO BERNET
HARRY E. RUSSELL, JR ✓ LOUIS J. MARION

1944



Digitized by the Internet Archive
in 2024 with funding from
The Metropolitan Museum of Art

Modern Paintings & Sculptures

Including Works by

CÉZANNE, SEURAT, MATISSE

PICASSO, DERAINE, DESPIAU, MAILLOL

MARIE LAURENCIN, MODIGLIANI, BRAQUE

CHAGALL AND OTHER ARTISTS

INCLUDING COROT

A Small Group of African Sculptures

Property of

THE MUSEUM OF MODERN ART

*With Additions from the Members
of the Museum's Board of Trustees and
Advisory Committee*



Public Auction Sale

Thursday, May 11 at 8:15 p.m.

PARKE-BERNET GALLERIES . INC

NEW YORK 22 • 1944

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

FOREWORD

THE Museum of Modern Art is selling certain of its nineteenth century works of art to provide funds for the purchase of twentieth century works, chiefly by living artists. A number of these nineteenth century paintings and sculptures came to the Museum as gifts or bequests from our friends, and the proceeds from the sale of these particular works will be spent with the utmost care, for modern art of exceptional quality. It is our intention to perpetuate the generosity of donors to the Museum Collection by making sure that their names are applied only to works comparable in importance to those originally given us.

The Museum is also offering a group of twentieth century works by European artists. Even after these sales have been made, the same artists will be adequately represented in our Collection either by works already in our possession or by works which we expect to purchase. In several cases we hope to improve our coverage of an artist's development by selling works which, however fine in quality, are duplicated in the Collection by other works of the same kind.

Certain members of the Museum's Board of Trustees and Advisory Committee have arranged to include works from their private collections in the sale. All such works are clearly marked "Private Collector", with the exception of those belonging to one collector, which are marked with his name. Proceeds from the sale of these works will revert to the owners.

No work of art by any living North or Latin American artist has been included in the sale.

THE MUSEUM OF MODERN ART

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be canceled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY

HIRAM H. PARKE • OTTO BERNET

HARRY E. RUSSELL, JR. • LOUIS J. MARION

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573

Cable PARKGAL

HIRAM H. PARKE • *President*

OTTO BERNET • ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*

EDWARD W. KEYES • *Secretary and Treasurer*

LIST OF ARTISTS REPRESENTED

CATALOGUE NUMBERS

AFRICAN SCULPTURE	18, 19, 20, 21, 42, 43, 44, 45, 46, 47, 48, 49, 50
BEAUDIN, André	52
BELLOWS, George W., N.A.	6
BONNARD, Pierre	11
BOURDELLE, Emile Antoine	96
BORES, Francisco	108
BRAQUE, Georges	58
CAMARASA, Hermengildo Anglada y	104
CEZANNE, Paul	13, 30, 61, 65, 70, 77, 80, 82, 86
CHAGALL, Marc	56, 59, 60
COROT, Jean Baptiste Camille	81
DAVIES, Arthur B.	3, 35, 98, 99, 103
DELACROIX, Ferdinand Victor Eugène	5
DERAIN, André	57, 76, 84, 85
DESPICAU, Charles	74, 78, 90, 91, 92, 97
DUFRESNE, Charles Georges	54
DUFY, Raoul	66, 69
EILSHEMIUS, Louis M.	39
GROMAIRE, Marcel	27, 63
GUYS, Constantin	9
HALLER, Hermann	22
HART, George Overbury	2, 34
HARTLEY, Marsden	41
HENRI, Robert, N.A.	36, 37
JACOB, Max Cyprien	25
KANDINSKY, Vassily	53
KISLING, Moise	101
KROHG, Per Lasson	100, 105
LACHAISE, Gaston	8, 12
LAURENCIN, Marie	55, 88
LEGER, Fernand	51, 62, 102
LEONID	106
LURCAT, Jean	28
MAILLOL, Aristide Joseph Bonaventure	7, 17, 31, 32, 33, 71, 75
MANOLO, Manuel Martinez	72
MATISSE, Henri	83, 93
MAURER, Alfred H.	40
MODIGLIANI, Amedeo	94
NAKAMURA, Kanzi	38
NASH, Tom	1
NEGULESCO, Jean	107
PASCIN, Jules	87

CATALOGUE
NUMBERS

PICASSO, Pablo	15, 67, 89, 95
REDON, Odilon	14, 16
RICCI, Sebastiano (School of)	4
ROUAULT, Georges	79
SEGONZAC, André Dunoyer de	68
SEURAT, Georges Pierre	64, 73
SURVAGE, Leopold	26
TOULOUSE-LAUTREC, Henri de	10, 23, 24
VERGE-SARRAT, Henri	29

EVENING SESSION

Thursday, May 11, 1944, at 8.15 p. m.

CATALOGUE NUMBERS 1 TO 108 INCLUSIVE

TOM NASH

BRITISH CONTEMPORARY

1. *THE WASH LINE*. A group of five washerwomen occupied in hanging linen on a line on a green lawn, the one at right accompanied by a child. Background of low bushes and glimpses of blue sky. Signed at lower right TOM NASH. (*Museum of Modern Art*)
Oil on paper: 9¾ x 13½ inches

GEORGE OVERBURY HART

AMERICAN: 1868-1933

2. *THREE WATERCOLOR PAINTINGS*. The Campfire, painted in Trinidad in 1917; The Herdsman, painted in Palma, Majorca, dated '30, in pen and ink and sepia wash; and Study of a Horse, dated Paris, 1929, in purple ink wash. All signed. [Lot.] (*Museum of Modern Art*)

ARTHUR B. DAVIES

AMERICAN: 1862-1928

3. *THE SISTERS*. Print. Two figures of maidens in profile. Signed in pencil ARTHUR B. DAVIES. Fine impression, good condition. (N. Y. Private Collector) 5 x 4 inches

SEBASTIANO RICCI (SCHOOL OF) VENETIAN, EARLY XVIII CENTURY

4. *CLASSICAL LANDSCAPE*. River scene with trees in the left foreground, and figures on the bank; on the farther shore a building resembling the Ponte Nomentano of Rome and on a hill in the background the temple of the Sibyl at Tivoli. (*Museum of Modern Art*)
Pen and ink and ink wash: 5¼ x 7⅞ inches

From Frederick Keppel & Co., New York

Collection of Dr C. A. Herter, New York

Collection of Lillie P. Bliss, New York

Exhibition of Drawings by Masters of the XVI and XVII Century, Frederick Keppel & Co., New York, 1909, no. 12

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 93

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 71

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934, no. 41

FERDINAND VICTOR EUGENE DELACROIX FRENCH: 1798-1863

5. *DETAILS FROM AN ALTARPIECE OF THE SCHOOL OF PERUGINO*. Depicting the three-quarter-length figure of Christ from the Baptism, and a kneeling angel in adoration, with two heads at the right. Stamped at lower right with monogram E.D., and dated *Mardi*, 5-8, *bre*. (*Museum of Modern Art*) *Plumbago: 6¼ x 9 inches*

Note: Dr Millard Meiss of Columbia University has identified the figures sketched on this sheet as details from the predella panels of an altarpiece of the School of Perugino,

[Number 5 continued]

Number 5 concluded]

now in the Museum at Rouen. The Christ and the angel are from the Baptism (Rouen Museum no. 720), and the two heads at the right are from the Adoration of the Magi (Rouen Museum no. 719). The altarpiece to which these panels belong was originally in S. Pietro at Perugia, but was carried away by French invaders in 1797 and divided among several French museums. The Rouen panels do not appear in the museum inventory of 1824, but are listed in that of 1837. The altarpiece is illustrated in Walter Bombe, *Perugino*, (Klassiker der Kunst), 1914, pp. 53-54, and described p. 238.

Philippe Burty was a renowned French collector of the nineteenth century and a friend of Delacroix in his later years; he was one of several named in Delacroix's will who received a commission of putting the artist's drawings in order and supervising their sale after his death. The present drawing was probably in lot 629 of the Vente Delacroix, which consisted of twenty-seven leaves of designs after Perugino, Mantegna, etc. (p. 73 of catalogue, *Lillie P. Bliss Collection*).

Vente Delacroix, Paris, 1864

Collection of Philippe Burty, Paris

From Frederick Keppel & Co., New York

Collection of Lillie P. Bliss, New York

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934,
no. 33

GEORGE W. BELLOWES, N.A.

AMERICAN: 1882-1925

45 6. *HEAD OF A WOMAN*. Head of a young woman, with hair parted at centre, looking downwards to half-left. Signed at lower left GEORGE W. BELLOWES, E.S.B. (*Museum of Modern Art*)

Lithographic crayon: 8¾ x 7¾ inches

Note: Signed by Mrs. Bellows with her initials E.S.B.

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1861

100 7. *STUDY OF A NUDE: Counter Proof*. Kneeling female figure, her head bent in profile. Shaded in sanguine and black crayon. Signed at lower right with monogram M. (*Museum of Modern Art*)

8¼ x 6¾ inches

Collection of Arthur B. Davies, New York, 1929

Exhibition of Sculptors' Drawings, Museum of Modern Art, New York, 1933

GASTON LACHAISE

AMERICAN: 1882-1935

85 8. *PORTRAIT HEADS: THREE DRAFTINGS*. Two heads of women, in black crayon, signed at lower right G. LACHAISE; and head and shoulders of a girl in black crayon and wash. Signed at lower left G. LACHAISE. [Lot.] (*Museum of Modern Art*)

14 x 10 inches

CONSTANTIN GUYS

FRENCH: 1805-1892

800 9. *LADY IN A PLUMED HAT*. Fashionable figure, at full-length, standing to half-right, her hands folded at her waist; in dark gown with full skirt, and plumed Eugénie hat. (*Museum of Modern Art*)

Ink wash: 13 x 8½ inches

Note: Mr. Wilenski (*v. infra*) writes: "A glance at Guys' *Une Dame*, which is reproduced herewith, makes it certain that Manet learned not only from Goya but also from Guys. The relation of Manet's *Concert aux Tuileries*, painted in 1867, to Guys' *Une*



[NUMBER 9]

Dame, is striking, and it is interesting to note that this drawing was formerly in Manet's possession."

Collection of Edouard Manet, Paris

Collection of Baron Napoléon Gourgaud, Paris

From Paul Rosenberg, Paris

Collection of Lillie P. Bliss, New York

Exhibition, Constantin Guys from the Collection of Baron Napoléon Gourgaud, Wildenstein Gallery, New York, 1927, no. 71

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 86

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 65

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934, no. 40

Exhibited at the Museum of Fine Arts, Boston, 1939

Reproduced in R. H. Wilenski, *Constantin Guys, Apollo*, vol. iv, September 1926, p. 115

[See illustration]

350 HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

10. *IRISH AMERICAN BAR: RUE ROYALE: Two Colored Lithographs Before and After Lettering.* Delteil no. 362. Two customers at a bar, two bartenders facing them; at the left a vase of pink flowers. Background of blue. First state printed before letters, one of two hundred proofs; and second state with letters, one of two hundred proofs. Executed in 1896, for the *Chap Book*. Very fine impressions, in good condition. [Lot.] (*Crowninshield*)

15½ x 22½ inches

125 PIERRE BONNARD

FRENCH: B. 1867

11. *NU DEBOUT.* A nude girl standing, resting her hands on her thighs, the left leg advanced. Signed at lower left P. BONNARD. (*Museum of Modern Art*)

Black crayon on gray paper: 23¾ x 14½ inches

From the Flechtheim Gallery, Berlin

125 GASTON LACHAISE

AMERICAN: 1882-1935

12. *NUDES: PAIR DRAWINGS.* Nude figure of a woman, seated, holding a drapery over her right shoulder; and male nude at three-quarter-length. Both signed at right G. LACHAISE. (*Museum of Modern Art*)

Pencil: 24 x 19 inches

300 PAUL CEZANNE

FRENCH: 1839-1906

13. *BAIGNEURS. SMALL PLATE. Colored Lithograph.* A group of nude figures in a landscape. Very fine proof, in perfect condition. (*Museum of Modern Art*)

9 x 10¾ inches

Note: Taken from a composition used earlier by the artist in the painting *Sept Baigneuses*, from the Laroche collection. (Venturi, no. 387).

Executed in 1899

Collection of Lillie P. Bliss, New York

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934, no. 68

Proof illustrated in Ambroise Vollard, *Paul Cézanne*, 1914, p. 87 (uncolored)

Proof illustrated in colors in the *Album Cézanne* (Bernheim jeune, éditeurs), 1914, pl. 50

Recorded by Georges Rivière, *Le Maître Paul Cézanne*, 1923, p. 223

Proof illustrated in *Die Graphischen Kuenste*, 1930, I, p. 24

Described and illustrated in Lionello Venturi, *Cézanne*, 1936, vol. I, p. 287, no. 1156, and vol. II, pl. 332, no. 1156

160 ODILON REDON

FRENCH: 1840-1916

14. *HAGAR ABANDONED.* The wistful figure of Hagar sitting at the foot of a massive rock and gazing tenderly at the child upon her lap. Signed at lower left OD. REDON, and dated '66. (*Museum of Modern Art*)

Crayon: 9¾ x 8¼ inches

Collection of Arthur B. Davies, New York, 1929



[NUMBER 15]

200-

PABLO PICASSO

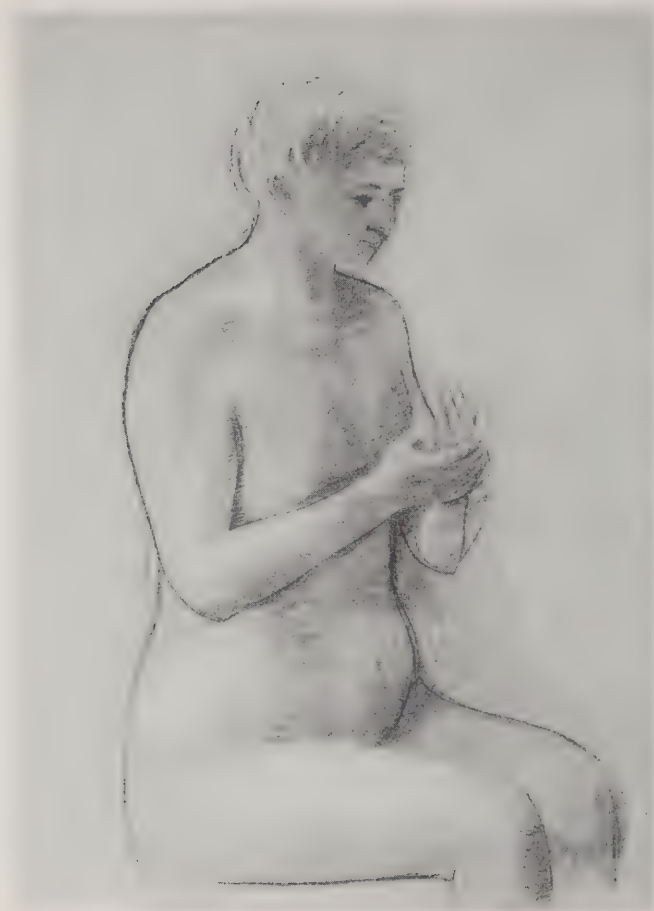
SPANISH: B. 1881

15. *LE REPAS FRUGAL*: Etching, Geiser no. 2. Plate destroyed. One of a hundred proofs. Fine impression, in good condition. (N. Y. Private Collector)

18 $\frac{1}{4}$ x 15 inches

From E. Weyhe, New York

[See illustration]



[NUMBER 16]

ODILON REDON

FRENCH: 1840-1916

16. *NUDE SEATED*. Nude figure of a young woman, at three-quarter-length seated to half right. Signed at lower left ODILON REDON. (*Museum of Modern Art*)

Sanguine: 19¼ x 13¼ inches

225' Circulating Exhibition of Drawings by American and European Artists, Museum of Modern Art, New York

Golden Gate Exposition, Master Drawings, San Francisco, 1940

Exhibition of 19th and 20th Century Drawings, Alger House Museum, Detroit, 1941

[See illustration]

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1861

17. *NUDE*. Standing nude, with her back to the observer, her head turned slightly to the right. Signed in sanguine with monogram M. (*Museum of Modern Art*)

Blue crayon: 12 x 7 $\frac{7}{8}$ inches

AFRICAN SCULPTURE

18. *DAN MASK. WOOD CARVING*. Dan culture, from the Ivory Coast. Oval mask, with protruding brow. Good patina. (*Museum of Modern Art*)

Height 8 $\frac{3}{4}$ inches

Collection of Frank Crowninshield, New York

AFRICAN SCULPTURE

19. *DAN MASK. WOOD CARVING*. Dan culture, from the Ivory Coast. Carved with incised bands. Fine patina. (*Museum of Modern Art*)

Height 8 $\frac{3}{4}$ inches

Collection of Frank Crowninshield, New York

AFRICAN SCULPTURE

20. *BAOULE STATUETTE. WOOD CARVING*. Baoulé culture, from the Ivory Coast. Female figure with comb headdress. Good patina. (*N. Y. Private Collector*)

Height 10 inches

AFRICAN SCULPTURE

21. *BAYAKA DRUM. WOOD CARVING*. Bayaka culture, from the Belgian Congo. Carved of hard wood, with terminal in the form of a head with ball headdress. (*N. Y. Private Collector*)

Height 14 inches

HERMANN HALLER

SWISS: B. 1880

22. *DANCER. BRONZE*. Nude figure of a woman dancing, with arms uplifted. Oval base, signed H. HALLER. Cast by M. Pastori, Geneva. Brown patina. (*N. Y. Private Collector*)

Height 14 $\frac{1}{4}$ inches



[NUMBER 23]

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

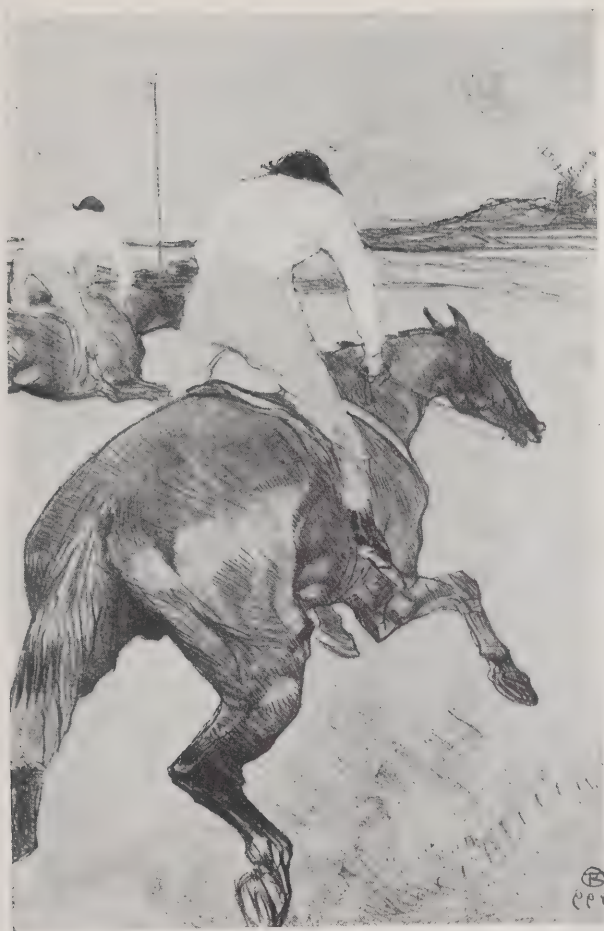
23. *LA PASSAGERE DU 54, or PROMENADE EN YACHT*: Colored Lithograph. Delteil no. 366. Seated figure of a woman in a deck chair, in buff dress and yellow straw hat; in the background blue water and a passing steamer. First state, printed before letters. Executed in 1896, one of a hundred proofs. Signed at lower left T. LAUTREC, and signed in the stone with monogram. Very fine impression, in perfect condition. Rare. (Crowninshield)

23½ x 16¼ inches

Note: The subject of the lithograph was inspired by a sketch made by the artist during a voyage from Bordeaux to Lisbon, on board the *Chili*.

[See illustration]

300



[NUMBER 24]

300-

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

24. *LE JOCKEY*. *Colored Lithograph*. Delteil no. 279. One of a hundred proofs in color. Signed in the stone with monogram. Very fine impression, in good condition. Rare. (N. Y. Private Collector)

20 x 14 inches

From E. Weyhe, New York

Proof illustrated in H. Esswein and A. W. Heymel, *Toulouse-Lautrec*, n.d.

Proof illustrated in Gerstle Mack, *Toulouse-Lautrec*, 1938, opp. p. 297, fig. 56

[See illustration]

MAX CYPRIEN JACOB

FRENCH: B. 1876

25. *WAGNERIAN OPERA*. Figures performing upon a stage, before green, rose, and henna backdrops, spectators visible in yellow tiered boxes at the left. Signed at lower right MAX JACOB, and dated Oct. '27. (N. Y. Private Collector)

Watercolor and gouache: 13½ x 16¼ inches

125 From the Galerie Percier, Paris, 1928

Exhibited at the Museum of Living Art, New York University, New York, 1929

LEOPOLD SURVAGE

POLISH: B. 1879

26. *LES OISEAUX*. Two birds flying in a vault of blue sky, above a yellow stretch of ground receding to a tree and a brick red building. Signed at lower right SURVAGE, and dated '29. (N. Y. Private Collector)

190 19¾ x 24 inches

Purchased from the artist

Collection of Chester H. Johnson, New York, 1934

MARCEL GROMAIRE

FRENCH: B. 1892

27. *GIRLS AND BOATS*. Two figures of young girls, one dressed in a green skirt, the other in blue, standing before a stretch of blue sea dotted with two sailing vessels and a steamboat. Signed at lower left GROMAIRE, and dated 1928. (N. Y. Private Collector)

150 Watercolor: 15½ x 12½ inches

From the Valentine Gallery, New York, 1929

Exhibited at the Museum of Modern Art, New York, 1930, no. 45

Exhibited at the Pierre Matisse Gallery, New York, 1931

JEAN LURCAT

FRENCH: B. 1892

28. *COMPOSITION: DESIGN FOR A RUG*. Gray and rose pears, a bowl and a guitar, upon a brown and orange table; gray and light brown background. Signed at lower right LURCAT, and dated '22. (N. Y. Private Collector)

90 Gouache and watercolor: 10¾ x 14¾ inches

From Jeanne Bucher, Paris, 1928

HENRI VERGE-SARRAT

FRENCH: B. 1844

29. *ASSOUAN*. Blue waters of the Nile, with figures in rowboats and small sailing vessels, and a houseboat anchored in a cove; green trees screen a view of the buildings on the shore. Signed at lower left VERGE-SARRAT, and dated at lower right *Assouan* '30. (Museum of Modern Art)

80 Gouache and pen and ink: 16½ x 13½ inches

PAUL CEZANNE

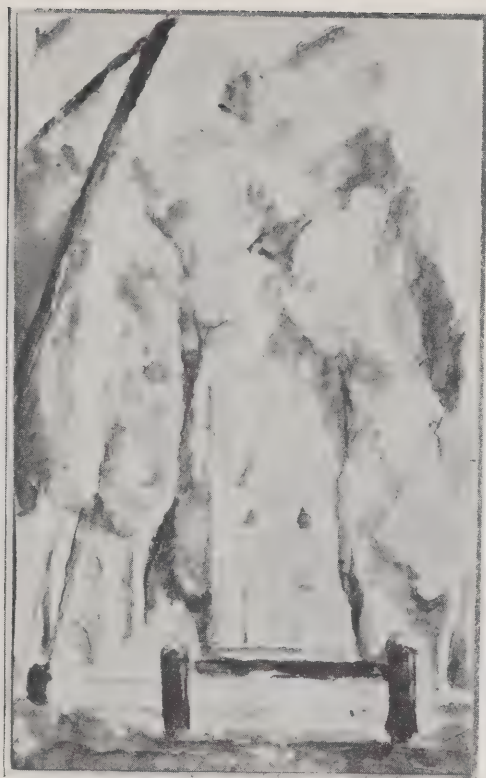
FRENCH: 1839-1906

30. *HOUSE AND BARRIER*. Section of a rail fence enclosing a green foreground, tall trees in green and yellow foliage flanking a white house in the distance. (Museum of Modern Art)

1500 Watercolor: 7½ x 4¾ inches

Note: A canvas in the style of the late 'eighties, for which this watercolor is a study, is reproduced in Vollard, *Cézanne* (1915, pl. 48) and in color in W. Weisbach, *Impressionismus* (1911, II, opp. p. 160).

[Number 30 continued]



[NUMBER 30]

Number 30 concluded]

Painted about 1880

From Bernheim jeune, Paris

Collection of Lillie P. Bliss, New York

Exposition d'Aquarelles, Galerie Bernheim jeune, Paris, 1909, no. 20

Exposition Cézanne, Galerie Bernheim jeune, Paris, 1910, no. 56

Exhibited at the Montross Gallery, New York, 1916, no. 36

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 15

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 15

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934,
no. 14

Recorded and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936,
vol. I, p. 255, no. 924; vol. II, pl. 286, no. 924

[See illustration]



[33]

[31]

[32]

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1861

31. *BAIGNEUSE SE COIFFANT*. BRONZE. Nude figure of a woman, standing with right leg advanced, with arms raised behind her head arranging her hair. Signed on base with monogram M. Brown patina. (N. Y. Private Collector) Height 10¾ inches

Note: "The original statuette dates from about 1898, an enlargement about 1932", Rewald (v. i.).

Cast illustrated in Maurice Denis, *A. Maillol*, 1925, pl. 30a

Cast illustrated in *Maillol (Das Meisterwerk)*, n.d., pl. 7

Cast illustrated in *Maillol (Galerie d'Estampes)*, n.d., pl. 4

Cast illustrated in *Maillol (Albums d'Art Druet)*, n.d., pl. 15

Described and illustrated in bronze and plaster in John Rewald, *Maillol*, 1939, p. 165, nos. 70 and 71, and plates 70 and 71

[See illustration]

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1861

32. *NUDE. BRONZE.* Kneeling nude figure of a woman, leaning her arm on her right knee, and arranging her hair. Signed on base with monogram M. Brown patina. (N. Y. Private Collector) Height $8\frac{1}{4}$ inches

Executed about 1900

Cast illustrated in Maurice Denis, *Maillol (Das Meisterwerk)*, n.d., pl. 3

Illustrated in *Sculpture and Drawings by Aristide Maillol*, foreword by Augustus John, 1925, no. XII

Cast described and illustrated in John Rewald, *Maillol*, 1939, p. 166, no. 104, and pl. 104

[See illustration]

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1881

33. *SEATED NUDE. BRONZE.* Nude girl, seated, resting her left hand on her thigh. Brown patina. (N. Y. Private Collector) Height $9\frac{1}{4}$ inches

[See illustration]

GEORGE OVERBURY HART

AMERICAN: 1868-1933

34. *THE MELLA BROOK, FEZ.* Washerwomen on the bank of a rushing stream, where nudes are fording horses; on the farther bank an equestrian figure. In the background, the walls and minaret of the mosque of Karueein. Signed at lower right HART, and dated '29, and inscribed with title. (*Museum of Modern Art*)

Watercolor: $14\frac{3}{4} \times 19\frac{1}{2}$ inches

ARTHUR B. DAVIES

AMERICAN: 1862-1928

35. *LONG ISLAND SHORE.* A stretch of sea with rolling surf washing the sandy beach in the foreground. Gray blue sky. Inscribed and signed on back ARTHUR B. DAVIES. (N. Y. Private Collector) Panel: $5\frac{1}{4} \times 9\frac{3}{4}$ inches

Recorded in Royal Cortissoz, *Arthur B. Davies*, 1931, p. 28

ROBERT HENRI, N.A.

AMERICAN: 1865-1929

36. *SURF AND ROCKS.* A gray-green sea pounding against a rocky cliff at left beneath a cloudy sky. Signed at lower left ROBERT HENRI. (N. Y. Private Collector)

On board: $11\frac{3}{4} \times 14\frac{3}{4}$ inches

ROBERT HENRI, N.A.

AMERICAN: 1865-1929

37. *WOOD INTERIOR: MONHEGAN, MAINE.* A wood of tall pine trees with sunlit patches of brown soil seen through the straight trunks. Signed at lower left ROBERT HENRI. (N. Y. Private Collector)

On board: $15 \times 11\frac{3}{4}$ inches

KANZI NAKAMURA

JAPANESE-AMERICAN: 1887-1932

38. *BETSEY.* Bust-length portrait, in profile to the right, of a little girl with short bob, wearing a black bodice and white blouse with pointed collar, seen before a mauve background. Signed at lower left KANZI NAKAMURA. (*Mass. Private Collector*)

On board: $8\frac{1}{2} \times 6\frac{3}{4}$ inches

Purchased from the artist



[NUMBER 39]

LOUIS M. EILSHEMIUS

AMERICAN: 1864-1941

39. *CROQUET*. Green landscape, with a man and a woman and two children playing croquet on a lawn surrounded by bending trees; low hills in the distance. Signed at lower right ELSHEMIUS. (*Museum of Modern Art*) 19¾ x 30 inches

Note: Mr. Schack, in his biography of Eilshemius (*v. infra*) writes concerning the above painting: "These thinly painted works, usually enlivened by a figure or two, tiny but fully realized for their purpose, are endowed, by the subtle arrangement of forms in a translucent atmosphere, with a feeling of both spaciousness and intimacy."

650 Painted about 1906

From the Valentine Gallery, New York, 1934

Exhibited at the Addison Gallery, Andover, Mass., 1940

Described and illustrated in William Schack, *And He Sat Among the Ashes*, 1939, p. 145, illus. p. 138

[See illustration]

80 ALFRED H. MAURER

AMERICAN: 1868-1932

40. *PORTRAIT OF A GIRL*. Waist-length portrait of a young girl looking at the observer, her long hair falling below her shoulders; in black dress trimmed with white. Shaded green background. (*Museum of Modern Art*) Watercolor: 21½ x 18 inches



[NUMBER 41]

575
MARSDEN HARTLEY

AMERICAN: 1877-1943

41. *THE SPENT WAVE*. Rugged coast line of brown and black rocks washed by the waves of a slate-blue sea breaking into white spray. High horizon at the left with cumulus clouds. (*Museum of Modern Art*)

On board: 22¼ x 28¼ inches

Painted in 1937-8

From the Hudson D. Walker Gallery, New York

Circulating Exhibition of Thirty European and American Paintings, Museum of Modern Art, New York, 1943-44

Exhibition of Contemporary United States Paintings for Circulation in Latin America, 1941, no. 80

[See illustration]

80 AFRICAN SCULPTURE

42. *GOURO MASK. WOOD CARVING*. Gouro culture, from the Ivory Coast. With dented headdress. Fine patina. (*Museum of Modern Art*) Height 9 inches
Collection of Frank Crowninshield, New York



[NUMBER 43]

AFRICAN SCULPTURE

400 43. *MASK OF DEMON WORSHIP: WOOD CARVING.* Ancient sculpture from the Cameroon, in Central West Africa. Heroic male head, with high trellised headdress. Hard wood; one of the largest known Cameroon masks. Rare. Has stand. (*Crownin-shield*) *Height 22 inches*

[See illustration]

AFRICAN SCULPTURE

44. *DAN MASK. WOOD CARVING.* Dan culture, from the Ivory Coast. Brow carved with vertical rib. (*Museum of Modern Art*) Height $8\frac{1}{2}$ inches
Collection of Frank Crowninshield, New York

AFRICAN SCULPTURE

45. *BABENBE FETISH. WOOD CARVING.* Babenbe culture, from the Belgian Congo. Female figure with inlaid eyes. Has stand. (*N. Y. Private Collector*)
Total height $7\frac{1}{4}$ inches

AFRICAN SCULPTURE

46. *BAOULE FORK AND SPOON. WOOD CARVINGS.* Baoulé culture, from the Ivory Coast. Carved with terminals in the form of heads with comb headdresses. [Lot.] (*Museum of Modern Art*) Lengths, $10\frac{3}{4}$ and 9 inches

AFRICAN SCULPTURE

47. *BABENDE FETISH. WOOD CARVING.* Babende culture, from the Belgian Congo. Carved in the form of a bearded male figure, with inlaid eyes. On plinth. (*N. Y. Private Collector*) Height 9 inches

AFRICAN SCULPTURE

48. *SENOUFU HORSEMAN. WOOD CARVING.* Senoufu culture, from the Sudan. Fetish in the form of a warrior with spear, astride a horse. (*N. Y. Private Collector*) Height $7\frac{1}{2}$ inches

AFRICAN SCULPTURE

49. *BABENBE FETISH. WOOD CARVING.* Babenbe culture, from the Belgian Congo. Female figure, with inlaid eyes, ears pierced with metal earrings. Has stand. (*N. Y. Private Collector*) Total height $6\frac{1}{4}$ inches

AFRICAN SCULPTURE

50. *ASHANTI STATUETTE. BRONZE.* Figure of a drummer. Golden brown patina. (*Museum of Modern Art*) Height $7\frac{1}{4}$ inches

FERNAND LEGER

FRENCH: B. 1881

51. *ABSTRACTION: TWO FIGURES*. Two figures sketched in different poses before a gaily colored background in shades of green, purple, blue, yellow and black. Signed at lower right F. LEGER, inscribed and dated 12-16. (N. Y. Private Collector)

Watercolor: 14 x 10 1/4 inches

80

ANDRE BEAUDIN

FRENCH: B. 1895

52. *LES VOLUBILIS*. A profile head and a hand at right outlined before yellow and violet convolvulus; shaded green and gray background. Signed at upper centre A. BEAUDIN, and dated 1920. (N. Y. Private Collector)

13 x 16 1/4 inches

From the Valentine Gallery, New York

30-

VASSILY KANDINSKY

RUSSIAN: B. 1866

53. *BLUE ON BLACK*. Abstract design, in royal blue, yellow, greens, and mauve with jeweled diapers, on a black ground. Signed at lower left with monogram VK, and dated '35. (N. Y. Private Collector)

Watercolor: 12 1/2 x 19 3/4 inches

Painted in 1935

From Jeanne Bucher, Paris

200

CHARLES GEORGES DUFRESNE

FRENCH: 1876-1938

54. *ORPHEUS AND THE BEASTS*. A landscape, with Orpheus leaning against a tree trunk, playing a violin, and enchanting the animals; two figures of children in the foreground. Signed at lower right DUFRESNE. (N. Y. Private Collector)

15 1/4 x 11 1/2 inches

From De Hauke & Co., New York

Exhibited at the Museum for Living Art, New York University, New York, 1929

17th International Exhibition of Water Colors, Art Institute of Chicago, 1938, no. 289

150

MARIE LAURENCIN

FRENCH: B. 1885

55. *DEUX JEUNES FILLES*. Green landscape, with two girls seated in the foreground, the one at the right wearing a yellow, pink and blue dress, holding a flower in her right hand, the other dressed in gray, blue and black. Light blue sky. Signed at lower right MARIE LAURENCIN. (N. Y. Private Collector)

Watercolor: 9 3/4 x 13 1/4 inches

Painted in 1927

From the C. W. Kraushaar Gallery, New York, 1928

250



[NUMBER 56]

650

MARC CHAGALL

RUSSIAN: B. 1887

56. *STILL LIFE*. A square table holding a green vase filled with cornflowers, a covered jar, and a basket containing tomatoes and green plums. Tiled background. Signed at lower left CHAGALL, MARC, and dated 1939. (*Crowninshield*)

Watercolor and gouache: 21½ x 17½ inches

[See illustration]



[NUMBER 57]

ANDRE DERAÏN

FRENCH: B. 1880

57. *THE FARM*. View of a country landscape with a road leading to a farmhouse enclosed by green trees; at the left cultivated fields and dark woods outlined on the high horizon. Signed at lower right A. DERAÏN. (*Museum of Modern Art*) 20 x 24 inches
Painted in 1922-24

Collection Renoux, Paris, acquired from the artist

From the Valentine Gallery, New York, 1925

Collection of Lillie P. Bliss, New York, 1928

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 68

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 68

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934,
no. 35

Exhibited at the St. Louis Museum, St. Louis, 1935

[Number 57—continued]



[NUMBER 58]

Number 57—concluded]

Exhibited at the Carnegie Institute, Pittsburgh, 1935

Exhibited at the Smith College Museum of Art, Northampton, Mass., 1935

Exhibited at the Studio House, Washington, D. C., 1936

Exhibited at the Detroit Society of Arts and Crafts, Detroit, 1936

Golden Gate International Exposition, San Francisco, 1940

[See illustration opposite]

Withdrawn

GEORGES BRAQUE

FRENCH: B. 1882

58. *STILL LIFE*. Herring, one cut in half, placed upon a music sheet before a background of blue, browns, green and black. (N. Y. *Private Collector*) 10¾ x 18¼ inches

[See illustration above]



[NUMBER 59]

MARC CHAGALL

RUSSIAN: B. 1887

50. *LES AMOUREUX*. Interior of a red-tiled room with fruit in the foreground in two baskets on a yellow covered table; in the background an open window with blue shutters. At the right, in orange, yellow and green, two lovers embracing. Signed at lower left CHAGALL, MARC, and dated 1940. (*Crowninshield*)

Watercolor and gouache: 23 x 17½ inches

Note: Painted at Marseilles while the artist was negotiating for a passage to this country.

[See illustration]



[NUMBER 60]

1050-

MARC CHAGALL

RUSSIAN: B. 1887

60. *TWILIGHT*. Lovers embracing—a youth in black, and a girl in red, blue and pink costume—seated on a park bench, a book and a flower at her side. Brilliant blue background with a crescent moon and trees. Signed at lower right CHAGALL, MARC. (N. Y. Private Collector)

Gouache: 26 x 20¾ inches

From the Pierre Matisse Gallery, New York

Chagall Exhibition, Pierre Matisse Gallery, New York, 1941, no. 19

[See illustration]



[NUMBER 61]

PAUL CEZANNE

FRENCH: 1839-1906

61. *PROVENCAL HOUSE AND TREES*. Trees with spreading branches and foliage tinted in greens, blue and yellow, flanking a house at left. Blue sky. (*Museum of Modern Art*)

Watercolor: 12½ x 19¼ inches

Painted about 1890

From Bernheim jeune, Paris

Collection of Lillie P. Bliss, New York

Exposition, Aquarelles de Cézanne, Galerie Bernheim jeune, Paris, 1907, no. 1

Prima Esposizione Internazionale d'Arte della Secessione, Rome, 1913, no. 671

Cézanne Exhibition, Montross Gallery, New York, 1916, no. 9

Exhibited at the Museum of French Art, New York, 1921, no. 9

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 16

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 16

Exhibited at the John Herron Art Institute, Indianapolis, 1932, no. 16

[Number 61 continued]

Number 61 concluded]

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934,
no. 15

Exhibition of Modern Works of Art, Museum of Modern Art, New York, 1934-35,
no. 8

Exhibited at the Carnegie Institute, Pittsburgh, 1935

Exhibited at the Chicago Arts Club, Chicago, 1935

Golden Gate International Exposition, Master Drawings, San Francisco, 1940

Circulating Exhibition, Twelve Small Pictures, Museum of Modern Art, New York,
1941-1942

Reproduced in the International Studio, vol. xcix, August 1931, p. 25

Reproduced in Modern Art Prints, Museum of Modern Art, A10

Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936,
vol. I, p. 266, no. 1013; vol. II, pl. 300, no. 1013

[See illustration opposite]

225-

FERNAND LEGER

FRENCH: B. 1881

62. *ABSTRACTION: THREE GLOBES*. Abstract composition centred by three
globes and outlines of two figures, a tree and a stool; painted in blue, red, gray, black and
orange on a fawn ground. Signed at lower right with initials F. L., and dated '22. (N. Y.
Private Collector)

Watercolor: 12 x 9 1/4 inches

100-

MARCEL GROMAIRE

FRENCH: B. 1892

63. *SPORTS D'HIVER*. A winding mountain pass, with three men clad in red, brown
and blue snow suits riding a bobsled, leading into the foreground, other figures mounted
on skies exercising on the sloping hills. Background of snow-covered mountain peaks
with groups of evergreens. Signed at lower right MARCEL GROMAIRE, and dated 1930.
(Museum of Modern Art)

Watercolor and pen and ink: 13 1/4 x 16 1/4 inches

GEORGES PIERRE SEURAT

FRENCH: 1859-1891

64. *REHEARSAL*. Figure in profile to the left, of a young woman in dress of the 1880's with bustle and apron, and small bonnet. (*Museum of Modern Art*)

Colored crayons: 9 x 5 7/8 inches

Note: Study for the *Café Concert* used again by the artist later for an *Après-midi d'été à la Grande Jatte*. Drawings in colored crayons by Seurat are extremely rare.

Drawn in 1881-82

Acquired from the artist

Collection of Félix Fénéon, Paris

From de Hauke & Co., New York

Collection of Lillie P. Bliss, New York, 1929

Exposition Georges Seurat, Bernheim jeune, Paris, 1908-09, no. 88

Exhibited at the Staetische Kunsthalle, Duesseldorf, 1911

Exhibition of French Art of the Nineteenth Century, Musée Royal, Copenhagen, 1914, no. 347

Exposition Georges Seurat, Bernheim jeune, Paris, 1920, no. 39

Exposition de l'Art du Dessin, Galerie Devambez, Paris, 1922

1400- Exposition de l'Art au Music Hall, au Théâtre et au Cirque, organized by the Franco-American Association for the Exposition of Paintings and Sculpture, Paris, 1924, no. 40

Exposition Georges Seurat, Bernheim jeune, Paris, 1926, no. 9

Exhibition of Watercolors and Drawings, de Hauke & Co., New York, 1928, no. 19

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 135

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 109

Exhibited at the John Herron Art Institute, Indianapolis, 1932, no. 105

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934, no. 58

Exhibition of French Drawings and Prints of the 19th Century, Fogg Art Museum, Cambridge, Mass., 1934

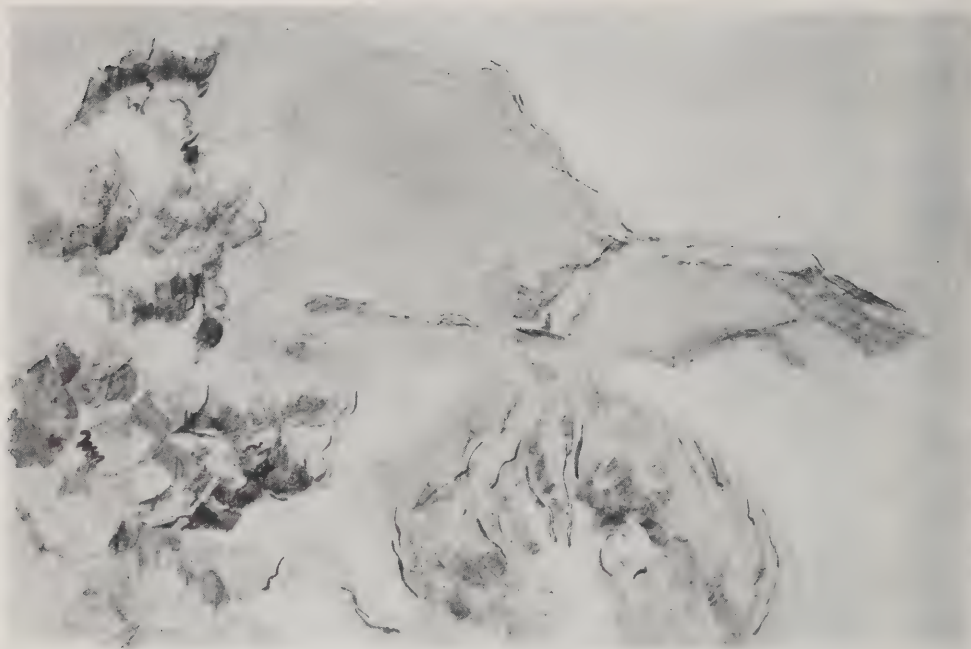
Exhibition of 19th and 20th Century French Drawings, Alger House Museum, Detroit, 1941

Illustrated in Gustave Kahn, *Les Dessins de Georges Seurat*, 1928, vol. 1, pl. 9

[See illustration]



[NUMBER 64]



[NUMBER 65]

PAUL CEZANNE

FRENCH: 1839-1906

65. *MONT STE. VICTOIRE*. Rocky mountains seen beyond tree tops in the foreground with foliage tinted in blue, green, rose and yellow. (*Museum of Modern Art*)

Watercolor: 11¾ x 18¼ inches

Painted in Provence about 1900

Collection of Paul Cézanne, Paris, son of the artist

From Bernheim jeune, Paris, 1907

From the Montross Gallery, New York, 1916

Collection of Lillie P. Bliss, New York

Exhibited at the John Herron Art Institute, Indianapolis, 1932, no. 20

Prima Esposizione Internazionale d'Arte della Secessione, Rome, 1913, no. 677

Cézanne Exhibition, Montross Gallery, New York, 1916, no. 12

Exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia, 1920

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

[Number 65 continued]

Number 65 concluded]

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 20

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 20

Exhibited at the John Herron Art Institute, Indianapolis, 1932, no. 20

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934,
no. 17

Exhibited at the Carnegie Institute, Pittsburgh, 1935

Exhibited at the Chicago Arts Club, Chicago, 1935

Recorded and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936,
vol. I, p. 266, no. 1018; vol. II, pl. 301, no. 1018

[See illustration opposite]

250

RAOUL DUFY

FRENCH: B. 1880

66. *RIVER SCENE*. A blue-green river bordered by a row of gaily colored houses in the left foreground a boathouse and a single tree trunk. Pink sky. Signed in pencil R. DUFY, and dated 1903. (*Museum of Modern Art*) *Watercolor*: 9½ x 12½ inches

250

PABLO PICASSO

SPANISH: B. 1881

67. *LE GUERIDON*. Abstract composition painted in dark gray, greens, light brown and white. Signed at upper right PICASSO, and dated 1920. (*N. Y. Private Collector*)
Gouache: 10½ x 8½ inches

Exhibited at the Wadsworth Atheneum, Hartford, Conn.



[NUMBER 68]

450

ANDRE DUNOIER DE SEGONZAC

FRENCH: B. 1885

68. *FARM ON A HILLSIDE*. A sloping green hill bordering a river spanned by a wooden bridge leading to a farmhouse, black tree trunks with leafless branches growing in the foreground; in the distance dark woods outlined against a cloudy sky. Signed at lower right A. D. DE SEGONZAC. (*Crowninshield*) *Watercolor: 18½ x 23¼ inches*

[See illustration]



[NUMBER 69]

600

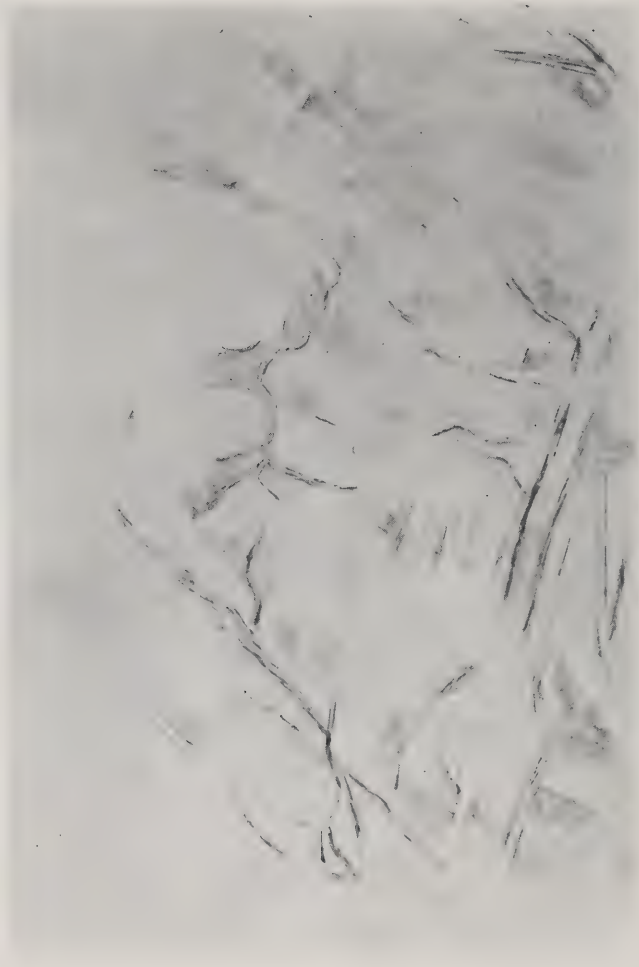
RAOUL DUFY

FRENCH: B. 1880

69. *VILLA DANS LE MIDI*. A gaily colored villa enclosed by blue gates and a balustrade, shaded by palm trees in brown, greens, gray and blue; at the right a green lawn with a rose pavillion. Signed at lower right in pencil RAOUL DUFY. (*Crowninshield*)

Watercolor: 19¼ x 25 inches

[See illustration]



[NUMBER 70]

1250

PAUL CEZANNE

FRENCH: 1839-1906

70. *TREES AMONG ROCKS*. Trees in green, yellow and blue foliage, growing amid boulders in a sloping foreground. (*Museum of Modern Art*)

Watercolor: 18½ x 11¼ inches

Painted about 1900-1904

Collection of Paul Cézanne, Paris, son of the artist

From Bernheim jeune, Paris, 1907

From the Montross Gallery, New York, 1916

Collection of Lillie P. Bliss, New York

[Number 70—continued]

- Exposition La Libre Esthétique, Brussels, 1904, no. 99
Exposition, La Libre Esthétique, Brussels, 1913, no. 51
Prima Esposizione Internazionale d'Arte della Secessione, Rome, 1913, no. 678
Cézanne Exhibition, Montross Gallery, New York, 1916, no. 11
Exhibited at the Arden Galleries, New York, 1919, no. 99
Exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia, 1920
Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926
Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 19
Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 19
Exhibited at the John Herron Art Institute, Indianapolis, 1932, no. 19
Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934,
no. 19
Exhibited at the Carnegie Institute, Pittsburgh, 1935
Exhibited at the Chicago Arts Club, Chicago, 1935
Cézanne Exhibition, San Francisco Museum of Art, San Francisco, 1937, no. 51
Illustrated in *L'Amour de l'Art*, 1935, vol. 1, p. 19
Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936,
vol. 1, p. 272, no. 1060; vol. II, pl. 309, no. 1060

[See illustration opposite]

350

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1861
71. NUDE. *TERRA COTTA*. Reclining figure of a woman, at almost full-length.
Oblong base, signed with monogram M. (N. Y. Private Collector) Length 11½ inches
Illustrated in *Sculptures and Drawings by Aristide Maillol*, foreword by Augustus John,
1925, no. XVIII

60

MANUEL MARTINEZ MANOLO SPANISH: B. 1876
72. NUDE. *BRONZE*. Nude standing figure of a woman, with hands clasped behind
her back. (N. Y. Private Collector) Height 9¼ inches

GEORGES PIERRE SEURAT

FRENCH: 1859-1891

73. *BALLET DANCER IN A WHITE HAT*. Standing figure of a girl, in tulle ballet skirt and orange bodice with blue bows over her shoulder and a brimmed hat; her right arm raised, her left hand at her hip. (*Museum of Modern Art*)

Colored crayons: 9 x 5 $\frac{5}{8}$ inches

Note: Drawings in colored crayons by Seurat are extremely rare.

Executed in 1881-2

Acquired from the artist

Collection of Félix Fénéon, Paris

From De Hauke & Co., Inc., New York

Collection of Lillie P. Bliss, New York, 1929

Exposition Georges Seurat, Bernheim jeune, Paris, 1908-09, no. 86

Exhibited at the Staetische Kunsthalle, Duesseldorf, 1911

Exhibition of French Art of the Nineteenth Century, Musée Royal, Copenhagen, 1914, no. 348

Exposition Georges Seurat, Bernheim jeune, Paris, 1920, no. 38

1900 Exposition de l'Art du Dessin, Galerie Devambez, Paris, 1922

Exposition de l'Art au Music Hall, au Théâtre et au Cirque, organized by the Franco-American Association for the Exposition of Paintings and Sculpture, Paris, 1924, no. 41

Exposition Georges Seurat, Bernheim jeune, Paris, 1926, no. 8

Exhibition of Watercolors and Drawings, de Hauke & Co., New York, 1928, no. 18

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 133

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 107

Exhibited at the John Herron Institute, Indianapolis, 1932, no. 102

Exhibition of French Drawings and Prints of the 19th Century, Fogg Art Museum, Cambridge, Mass., 1934, no. 64

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934, no. 57

Exhibition of 19th and 20th Century French Drawings, Alger House Museum, Detroit, 1941

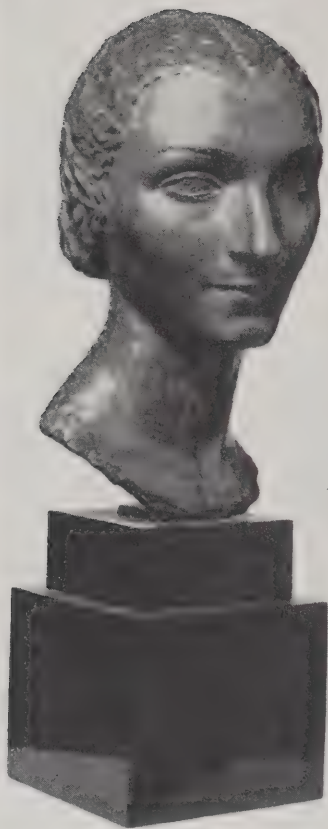
Illustrated in Lucie Cousturier, *Seurat*, 1926, pl. 44

Illustrated in Gustave Kahn, *Les Dessins de Georges Seurat*, 1928, vol. 1, pl. 8

[See illustration]



[NUMBER 73]



[NUMBER 74]

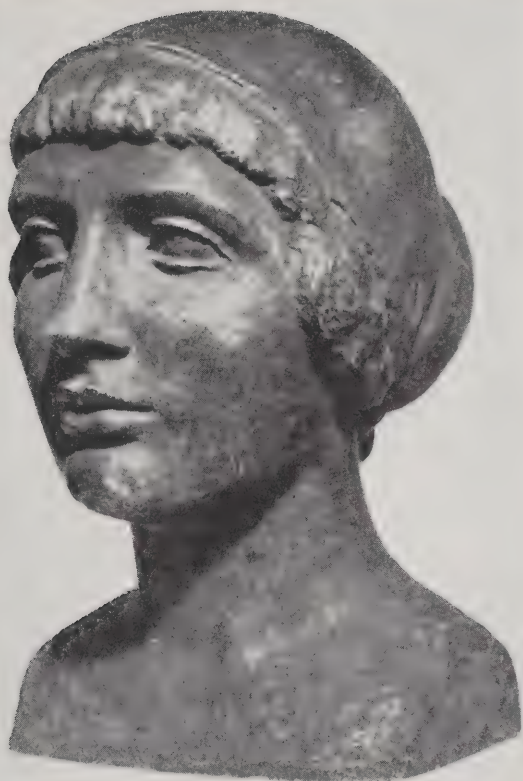
CHARLES DESPIAU

FRENCH: B. 1875

650 74. *MADemoiselle B. BRONZE.* Portrait head of a young woman, turned slightly to the left. Signed on back of neck C. DESPIAU. Golden brown patina. Cast by C. Valsuani; one of six casts only. Black Belgian marble plinth (*N. Y. Private Collector*)

Total height 23½ inches

[See illustration]



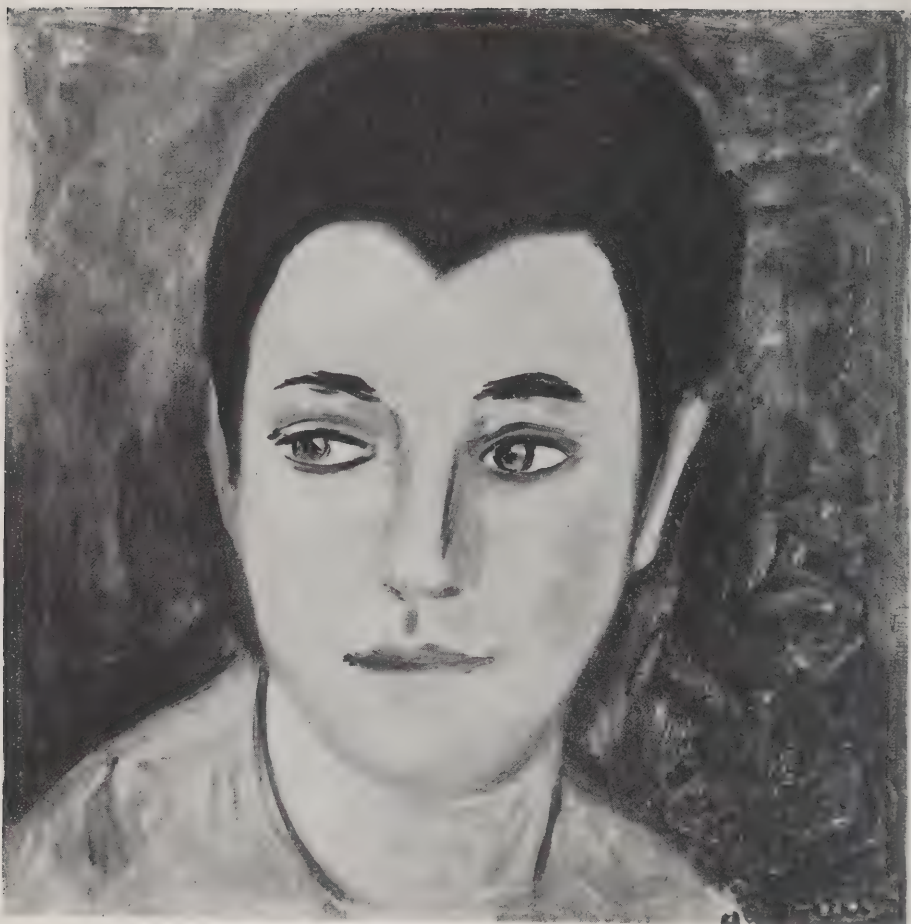
[NUMBER 75]

400.

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1861
75. *HEAD OF A WOMAN. PLASTER.* Portrait head of a young woman with hair
cut in bangs and bound with a kerchief. Finished brown. (N. Y. *Private Collector*)
Height 13¼ inches

Exhibited at the Cleveland Museum of Art, Cleveland
Illustrated in Maurice Denis, *A. Maillol*, 1925, pl. 26
Illustrated in *Maillol* (Galerie d'Estampes), n.d., pl. 17

[See illustration]



[NUMBER 76]

ANDRÉ DÉRAIN

FRENCH: B. 1880

76. *TÊTE DE FEMME*. Head and shoulders of a young woman with dark hair, looking to half left; in beige dress. Signed at lower right A. DÉRAIN. (N. Y. Private Collector)

10¼ x 9¾ inches

Note: The same subject, in very similar pose, is illustrated in *André Derain* (Chroniques du Jour), 1929, pl. 25.

[See illustration]

PAUL CEZANNE

FRENCH: 1839-1906

77. *STILL LIFE: PEARS AND KNIFE*. Two pears, a knife, and a red enamel pot placed before a shaded gray and brown background. (Museum of Modern Art)

8¼ x 12 inches

Painted about 1878

Collection of Ambroise Vollard, Paris

From C. Hoogendijk, Amsterdam

[Number 77—continued]



[NUMBER 77]

Number 77—concluded]

From Paul Rosenberg, Paris

Collection of Charles Viguier, Paris

Collection of Marius de Zayas, New York

Collection of Lillie P. Bliss, New York

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 3

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 3

Exhibited at the John Herron Art Institute, Indianapolis, 1932, no. 3

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934,
no. 3

Exhibition of Works by Cézanne, Pennsylvania Museum of Art, Philadelphia, 1934,
no. 6

Recorded in Guy Pène du Bois, *The Lizzie P. Bliss Collection, The Arts*, 1931, vol.
xvii, p. 610

Recorded and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936,
vol. I, p. 141, no. 349; vol. II, pl. 97, no. 349

[See illustration]



[NUMBER 78]

CHARLES DESPIAU

FRENCH: B. 1875

78. *JEUNE FILLE DES LANDES. PEIETER*. Head of a young girl. Signed on neck C. DESPIAU. One of six casts only. Black Belgian marble plinth. (*Crowninshield*)
Total height 17½ inches

Executed in 1909

Recorded and illustrated in Léon Deshairs, *C. Despiau*, 1930, figs. 4 and 5

[See illustration]



[NUMBER 79]

850-

GEORGES ROUAULT

FRENCH: B. 1871

79. *NE BLESSANT PAS VOLONTIEREMENT LE PAUVRE OU L'ORPHELIN*. Head and shoulders figure, glancing to the left, in emerald green tunic, with a red staff over his right shoulder; the head outlined against a blue background. Signed at lower centre ROUAULT, and dated 1929. (N. Y. Private Collector)

Gouache: 20 x 14 inches

From the Brummer Galleries, New York

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

Exhibited at the Smith College Museum of Art, Northampton, Mass., 1935

Exhibited at the Lyman Allyn Museum, New London, Conn., 1937

[See illustration]

PAUL CEZANNE

FRENCH: 1839-1906

80. *THE WATER CAN*. A brown table top laden with a water can, glass bottle, a porcelain bowl and a lemon beside a white cloth. Bluish gray figured wall. (*Museum of Modern Art*)
10½ x 13¾ inches

Painted about 1880-82

Collection of Ambroise Vollard, Paris

From C. Hoogendijk, Amsterdam

From Paul Rosenberg, Paris

Collection of Charles Viguier, Paris

Collection of Marius de Zayas, New York

Collection of Lillie P. Bliss, New York

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

Bliss Memorial Exhibition, Museum of Modern Art, 1931, no. 4

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 4

Exhibited at the John Herron Art Institute, Indianapolis, 1932, no. 4

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934,
no. 5

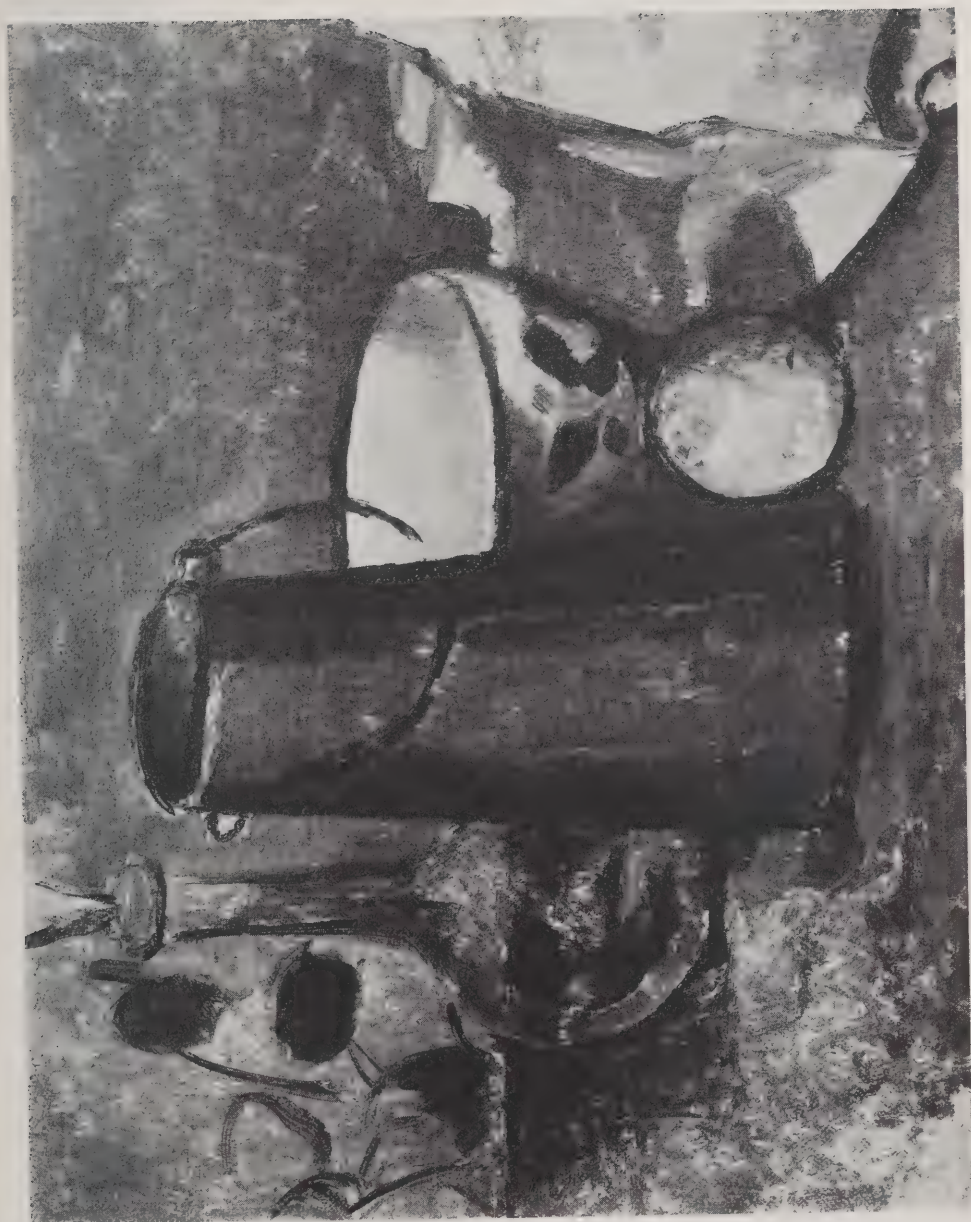
Exhibition of Works by Cézanne, Pennsylvania Museum of Art, Philadelphia 1934,
no. 11

Circulating Exhibition of Small Paintings by Modern Artists, Museum of Modern Art,
New York, 1939-40

Recorded and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936,
vol. I, p. 139, no. 340; vol. II, pl. 93, no. 340

[See illustration]

5300



[NUMBER 80]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

81. *LA GRANDE METAIRIE*. A clump of trees with birches bordering a blue lake, a cow wandering on the bank; a flowering field in the foreground with a peasant woman walking away at the right, and a group of three figures, one kneeling, at the left. Houses on the farther shore are silhouetted against the luminous sky. Signed at lower left COROT. (*Washington Private Collector*)

21¾ x 32 inches

Painted in 1860-65

Collection Laurent-Richard, Paris, 1873, no. 8

Collection Dollfuss, Paris, 1878

Collection Jean Dollfus, Paris, 1912, no. 5

Collection of Harold Sommers, Brooklyn, N. Y.

Exposition Rétrospective, Durand-Ruel, Paris, 1878, no. 89

Exposition de Tableaux au profit de l'Oeuvre des Orphelins d'Alsace-Lorraine, Louvre

20000 Museum, Paris, 1885, no. 74

Exhibition of Masterpieces of Art, New York World's Fair, 1940, no. 252

Eighth Loan Exhibition, Corot-Daumier, Museum of Modern Art, New York, 1930, no. 26 (entitled *Farm, Early Morning*)

Exhibition, Functions of Color, Phillips Memorial Gallery, Washington, D. C., 1941

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 168, no. 1694, illus. p. 169

[See illustration]

PAUL CEZANNE

FRENCH: 1839-1906

82. *MADAME CEZANNE*. Head and shoulders portrait looking slightly upwards to the right, wearing a gray blue jacket showing a red scarf at the neck. Light blue background, with a vine in greens, yellow, and brown growing from a wall at upper right. (*Museum of Modern Art*)

18¼ x 15 inches

Note: "The extremely delicate enamel-like surface is characteristic of the late 'eighties'. This portrait is one of a series of the same subject executed from about 1887 to 1890, including works in the collections of Adolph Lewisohn, New York (catalogue of the Lewisohn Collection, opposite p. 180); Alphonse Kann, St. Germain-en-Laye (Meier-Graefe, *Cézanne*, 1922, p. 200); Mrs. William A. Clark, New York, and the late Auguste Pellerin. Since Cézanne usually developed a progressively larger scale in closely related successive studies of the same motive, it is reasonable to assume that this head-and-shoulders portrait comes early in the group that also comprises half-length and three-quarter length portraits.

In an article in *The Arts*, xvi, April, 1930, Earle Loran Johnson suggested that all the so-called portraits of Cézanne's wife were actually portraits of his sister, Marie Cézanne. Since documentary evidence is not available, the traditional title is used here."

From the Catalogue of the Lillie P. Bliss Collection (v. i.), p. 25.

Painted about 1885-87

Collection of Auguste Pellerin, Paris

From Paul Rosenberg, Paris

Collection of Dikran Khan Kelekian, Paris, 1920 (pl. 8 in the catalogue)

Collection of Dikran Khan Kelekian, New York, 1922, no. 112

Collection of Lillie P. Bliss, New York, 1922

[Number 82 continued]



[NUMBER 81]

Number 82—continued]

- Exhibition, Paintings by Modern French Masters, Brooklyn Museum, Brooklyn, N. Y., 1921, no. 24
- Exhibition of Impressionists and Post-Impressionist Paintings, Metropolitan Museum of Art, New York, 1921, no. 13
- Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926
- Bliss Memorial Exhibition, Museum of Art, New York, 1931, no. 17
- Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 7
- Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934, no. 7
- Exhibition of Works by Cézanne, Pennsylvania Museum of Art, Philadelphia, 1934, no. 27
- Exhibited at the St. Louis Museum, St. Louis, 1935
- Exhibited at the Carnegie Institute, Pittsburgh, 1935
- Exhibited at the Smith College Museum of Art, Northampton, Mass., 1935
- Exhibited at the Columbus Gallery of Fine Arts, Columbus, O., 1937
- Exhibited at the Modern Art Gallery, Washington, D. C., 1937
- Exhibition of French Impressionism from Manet to Cézanne, Detroit Institute of Arts, Detroit, 1940
- Exhibited at the Philbrook Art Museum, Tulsa, Oklahoma, 1942
- Exhibition of Masterpieces of 19th Century Paintings, Virginia Museum of Fine Arts, Richmond, Va., 1944
- Recorded and illustrated in Frank Rutter, *Evolution in Modern Art*, n.d., pl. 5 (as *Portrait of a Young Woman*)
- Recorded and illustrated in Cézanne-Mappe, *Paul Cézanne, Fuenfzehn Autotypen*, 1912, no. 13
- Recorded and illustrated in *Paul Cézanne*, Mappe (Piper, pub.), 1912 (as *Frauenbildnis*)
- Alan Burrough's, *Making History of Impressionism*, The Arts, April, 1921, vol. I, p. 16 (as *The Artist's Wife*)
- Recorded and illustrated in Julius Meier-Graefe, *Cézanne und sein Kreis*, 1920, p. 164 (as *Frau Cézanne*)
- Recorded and illustrated in Elie Faure, *Paul Cézanne*, 1923, pl. 11
- Recorded and illustrated in Emile Bernard, *Sur Paul Cézanne*, 1925, p. 13
- Recorded and illustrated in Elie Faure, *P. Cézanne*, 1926, pl. 11
- Recorded and illustrated in Kurt Pfister, *Paul Cézanne, Gestaltwerk-Mythos*, 1927, pl. 73
- Recorded and illustrated in Christian Zervos, *Idéalisme et Naturalisme dans la Peinture Moderne—Cézanne, Gauguin, Van Gogh, Cahiers d'Art*, 1927, vol. 2, p. 338
- Recorded and illustrated in Julius Meier-Graefe, *Cézanne*, 1927, pl. LXVI (as *Madame Cézanne*)
- Recorded and illustrated in Anthony Bertram, *Cézanne*, (The World's Masters), The Studio, 1929, pl. 4

[Number 82 continued



[NUMBER 82]

Number 82—concluded]

Recorded and illustrated in James Johnson Sweeney, *The Bliss Collection*, Creative Art, May, 1931, vol. 8, p. 357, illus. p. 354 (as *Madame Cézanne*)

Recorded and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936, vol. I, p. 177, no. 526; vol. II, pl. 163, no. 526 (as *Madame Cézanne*)

Illustrated in color in Portfolio of Twelve Paintings, reprinted from Fortune, December 1938, pl. I, in color

Illustrated in color in Frost & Crane, *Contemporary Art*, 1942, p. 41

Illustrated in Modern Art Prints, Museum of Modern Art, A-6

[See illustration]

HENRI MATISSE

FRENCH: B. 1869

83. *GIRL IN GREEN*. An interior with figured red carpet, before an open window, the slatted shutters half-raised disclosing a view of a beach warmed by sunshine and a blue sea. A girl in emerald green dress stands at the right before the brightly striped paneling below the window, leaning her arms on the sill beside a vase of flowers. Signed at lower left HENRI MATISSE. (*Museum of Modern Art*) 25½ x 21½ inches

Painted about 1921

Acquired from the artist

From the Galerie Druet, Paris

Collection of Marcel Kapferer, Paris

From Etienne Bignou, Paris

From the Valentine Gallery, New York

Collection of Lillie P. Bliss, New York, 1929

Exposition de Collectionneurs au profit de la Société des Amis du Luxembourg, Paris, 1924, no. 120

Exposition d'Anvers, Antwerp, 1926

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 94

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 72

Exhibited at the John Herron Art Institute, Indianapolis, 1932, no. 68

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934, no. 45

Exhibited at the St. Louis Museum, St. Louis, 1935

Exhibited at the Carnegie Institute, Pittsburgh, 1935

Exhibited at the Smith College Museum of Art, Northampton, Mass., 1935

Exhibited at the Studio House, Washington, D. C., 1936

Exhibited at the Society of Arts and Crafts, Detroit, 1936

Exhibited at the Petit Palais, Paris, 1937

Exhibited at the Institute of Modern Art, Boston, 1938

Exhibited at the Cleveland Museum of Art, Cleveland, 1938

Exhibition at Melbourne, Sydney, and Adelaide, Australia, 1939-40

Exhibited at Skidmore College, Saratoga Springs, N. Y., 1942

Exhibition of Picasso and French Republican Art, Grand Rapids Art Gallery, Grand Rapids, Mich., 1942

Recorded and illustrated in Henry McBride, *Matisse*, 1930, no. 35

Illustrated in color in *Coronet Magazine*, July 1938, vol. 4, p. 13

Illustrated in *Henri Matisse*, *Les Chroniques du Jour*, April 1931, no. 9, plate 15

Illustrated in *The Arts*, January 1930, vol. 16, p. 339

Illustrated in Zervos, Fierens, Fry, etc., *Henri Matisse* (*Cahiers d'Art*), 1931, opp. p. 72 (entitled *Interior, Nice*, 1920)

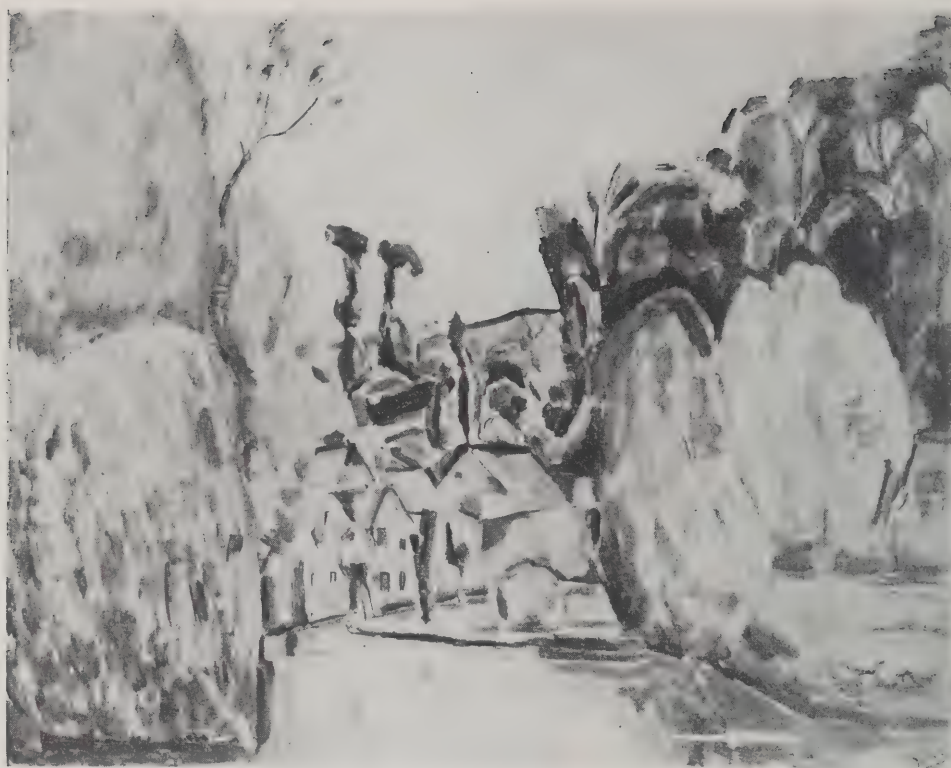
Illustrated in the *International Studio*, June 1931, vol. 99, p. 41

Recorded and illustrated in Raymond Escholier, *Henri Matisse*, 1937, opp. p. 72 (entitled *Femme Accoudée à sa Fenêtre*)

[See illustration]



[NUMBER 83]



[NUMBER 84]

1100
ANDRE DERAÏN

FRENCH: B. 1880

84. *HILL AT MONTREUIL*. Tall green trees bordering placid water which fills the foreground, houses clustered on the shore in the middle distance at the foot of a low hill; the luminous light of the sky reflected in the water. Signed at lower right A. DERAÏN. (N. Y. Private Collector)

28¾ x 36¼ inches

Painted in 1912-19

[See illustration]



[NUMBER 85]

2600

ANDRE DERAÏN

FRENCH: B. 1880

85. *GUITAR PLAYER*. A youth, in white shirt, seen at half-length looking to the left, is playing a guitar which he leans against his knee. Paneled gray and brown background. (*Museum of Modern Art*)

32¼ x 38¼ inches

Painted in 1928

Exhibition of Painting in Paris, Museum of Modern Art, New York, 1930, no. 27

Recorded and illustrated in color in Malcolm Vaughan, *Derain*, 1941, p. 77, no. 59, illus. opp. p. 58

[See illustration]

PAUL CEZANNE

FRENCH: 1839-1906

86. *THE ROAD*. A forked road leading to the left, bordered in the foreground by a green and brown meadow shaded with touches of red, with small trees and shrubs in the middle distance. Gray blue sky, clouds at the horizon. (*Museum of Modern Art*)

23½ x 28¼ inches

Painted in 1871-72

Collection of Lillie P. Bliss, New York

Exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia, 1920

Exhibition of Impressionists and Post-Impressionist Paintings, Metropolitan Museum of Art, New York, 1921, no. 5

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

Exhibition Cézanne-Gauguin-Seurat-Van Gogh, Museum of Modern Art, New York, 1929, no. 14

Summer Exhibition, Museum of Modern Art, New York, 1930, no. 19

Bliss Memorial Exhibition, Museum of Modern Art, New York, 1931, no. 2

Exhibited at the Addison Gallery, Andover, Mass., 1931, no. 2

Exhibition of the Lillie P. Bliss Collection, Museum of Modern Art, New York, 1934, no. 2

Exhibition of Works by Cézanne, Pennsylvania Museum, Philadelphia, 1934, no. 5

Exhibited at the St. Louis Museum, St. Louis, 1935

4200 Exhibited at the Carnegie Institute, Pittsburgh, 1935

Exhibited at the Smith College Museum of Art, Northampton, Mass., 1935

Cézanne Exhibition, Musée de l'Orangerie, Paris, 1936

Mentioned in Guy Pène du Bois, *The Lillie P. Bliss Collection*, The Arts, 1931, vol. xviii, p. 608

Mentioned in *Creative Art*, 1931, vol. viii, p. 357

Recorded and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936, vol. I, p. 77-8, no. 52; vol. II, pl. 12, no. 52

Illustrated in Modern Art Prints, Museum of Modern Art, A-2

[See illustration]



[NUMBER 86]



[NUMBER 87]

JULES PASCIN

AMERICAN: 1885-1930

87. *SPANISH GIRL*. A dark-haired girl at almost full-length, wearing a red shawl and gray skirt, is seated with her hands folded at her side, gazing towards the right. Shaded pastel background with a window and rose sky at the left. Signed at lower right PASCIN. (*Museum of Modern Art*)

32 x 25½ inches

Exhibition of Painting Today and Yesterday in the United States, Santa Barbara Museum of Art, Santa Barbara, Calif., 1941, no. 89

[See illustration]



[NUMBER 88]

MARIE LAURENCIN

FRENCH: B. 1885

88. *DEUX FILLES*. Two young girls, one in pink, blue and gray, and wearing a plumed headdress, playing a guitar; the other in pink and black appearing behind a green drapery at the left. Background of gray, green and black. Signed at upper right MARIE LAURENCIN. (N. Y. Private Collector)

36¼ x 29 inches

Painted about 1928

[See illustration]

PABLO PICASSO

SPANISH: B. 1881

89. *GUITAR AND FRUIT*. A brown and white guitar and a citron in a white bowl before a green, orange, and gray background patterned in black; an iron rail and sky in perspective at the left. Signed at upper right PICASSO. (*Museum of Modern Art*)

51½ x 38½ inches

Painted in 1927

From Paul Rosenberg, Paris

From the Valentine Gallery, New York

Summer Exhibition, Museum of Modern Art, New York, 1933

Exhibited at Vassar College, Poughkeepsie, N. Y., 1938

Golden Gate Exposition, San Francisco, 1939

Illustrated in U. Ihara, *Picasso*, 1936, no. 24

[See illustration]

CHARLES DESPIAU

FRENCH: B. 1875

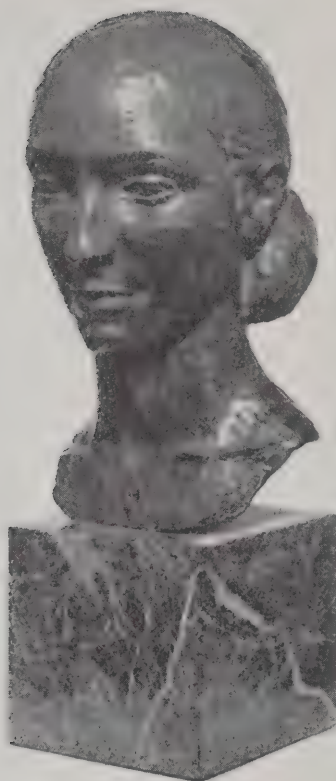
90. *MADemoiselle B. BRONZE*. Portrait head of a young woman, turned slightly to the left. Signed on back of neck c. DESPIAU. Brown patina. Cast by C. Valsuani; no. 5 of six casts only. Black Belgian marble plinth. (*Crowninshield*)

Total height 22½ inches

Note: See illustration to no. 74.



[NUMBER 89]



[NUMBER 91]

CHARLES DESPIAU

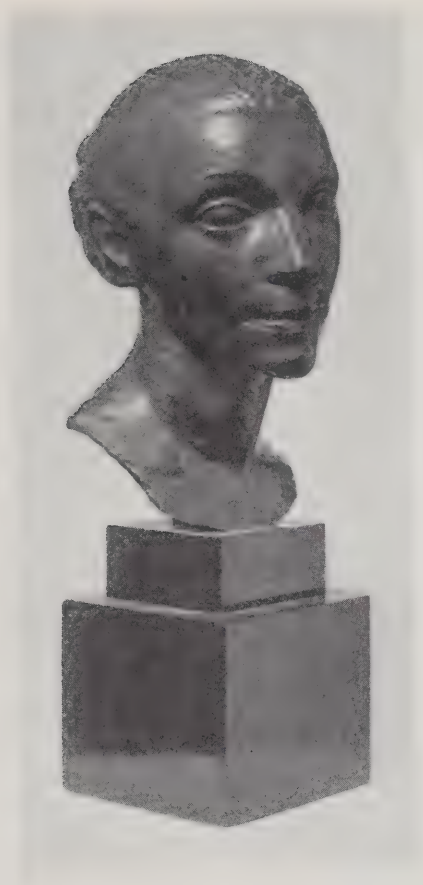
FRENCH: B. 1875

91. *DOMINIQUE*. (Mlle. D. JEANES): BRONZE. Head of a young woman. Signed on back c. DESPIAU. Rich brown patina. Cast by C. Valsuani; no. 3 of eight casts. Vert antique marble plinth. (N. Y. Private Collector) Total height 20½ inches Executed in 1925

Recorded and illustrated in Léon Deshairs, *C. Despiau*, 1930, p. 82, and plate 32

[See illustration]

1100



[NUMBER 92]

900-

CHARLES DESPIAU

FRENCH: B. 1875

92. *MARIA LANI. BRONZE.* With eyes open. Signed on back of neck C. DESPIAU. Cast by C. Valsuani; no. 2 of eight casts. Brown patina. Black Belgian marble plinth. (N. Y. Private Collector)

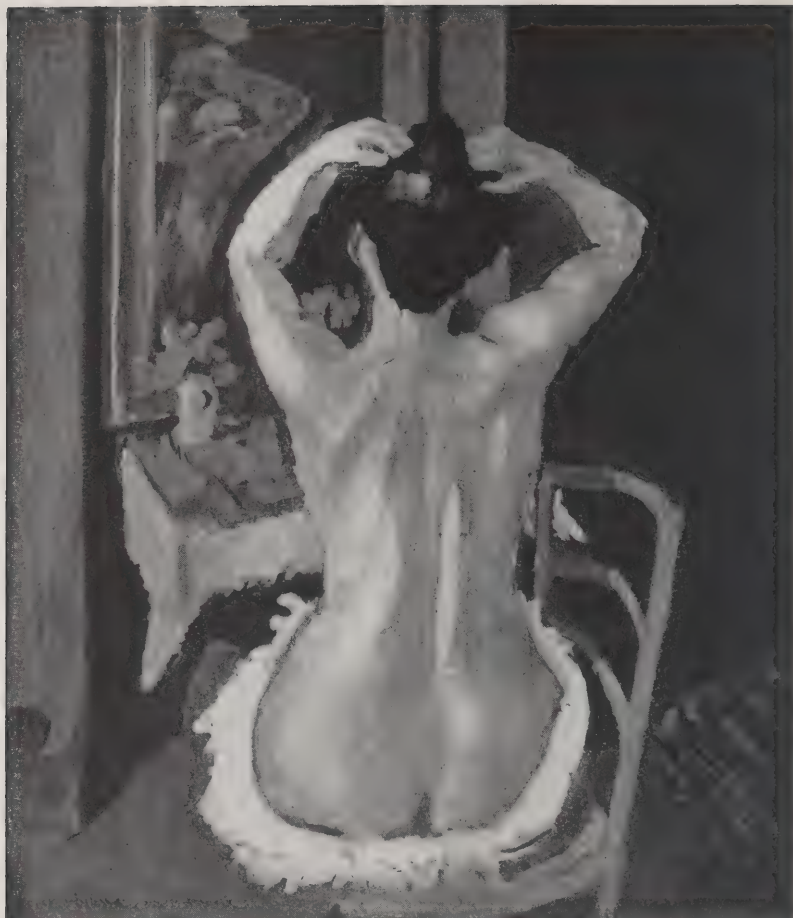
Total height 22½ inches

Note: Despiau created two busts of this famous model; one of the two portraits reveals her with eyes lowered, the present one with eyes open. He made eight casts of each.

Executed in 1929

Recorded and illustrated in Léon Deshairs, *C. Despiau*, 1930, p. 83, and plate 44

[See illustration]



[NUMBER 93]

HENRI MATISSE

FRENCH: B. 1869

93. *NU DE DOS*. A woman, half nude, arranging her black hair, seated with her back to the observer, looking into a mirror; white and red draperies are gathered about her hips; on the dressing table, a vase of red poppies. Signed at lower left HENRI MATISSE. (N. Y. Private Collector)

37¾ x 31½ inches

Painted about 1903

From the Galerie Druet, Paris, 1910

Collection of Judge Jacob M. Moses, Baltimore, 1924

From the Valentine Gallery, New York

Exhibited at the Baltimore Museum of Art, Baltimore, 1925

Exposition Henri Matisse, Galerie Georges Petit, Paris, 1931

Illustrated, full-page, in *Formes (The Dual Aspect of Matisse)*, June 1931, no. 16, plate following p. 94

Recorded and illustrated in Alexander Romm, *Henri Matisse*, 1937, pl. 2

[See illustration]



[NUMBER 94]

1600

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

94. *LA ROBE NOIRE*. Three-quarter-length figure of a young girl, facing the observer, wearing a black gown, her oval face framed by bangs; hands resting in her lap, the figure outlined against a shaded light gray-green background. Signed at upper right MODIGLIANI. (N. Y. Private Collector)

36½ x 24 inches

Painted about 1917

Exhibited at de Hauke & Co., Inc., New York, 1927, no. 25

Exhibited at the Rhode Island School of Design, Providence, R. I., 1930, no. 27

Described and illustrated in Maud Dale, *Modigliani*, 1929, no. 22

[See illustration]

PABLO PICASSO

SPANISH: B. 1881

95. *LA STATUAIRE*. Figure of a woman at three-quarter-length portrayed in taupe-gray, blue, black and pink, seated before an iron balustrade and blue sky, a plaster head on an easel before her. Signed at lower right PICASSO, and dated '25. (*Museum of Modern Art*)

51½ x 38¼ inches

Painted in 1925

From the Bignou Gallery, New York

Exhibited at the Valentine Gallery, New York, 1930, no. 5

Exposition Pablo Picasso, Galerie Georges Petit, Paris, 1932, no. 159

Exhibited at the Wadsworth Atheneum, Hartford, Conn., 1934

Recorded and illustrated in Maud Dale, *Picasso*, 1930, no. 37

Illustrated in U. Ihara, *Picasso*, 1936, no. 27

[See illustration]

560 c



[NUMBER 95]



[NUMBER 96]

850
EMILE ANTOINE BOURDELLE

FRENCH: 1861-1929

96. *VICTORY*: BRONZE. Standing female figure in short tunic, holding a sword and shield. Signed on back *Sculpteur ANTOINE BOURDELLE*. Cast by Alexis Rudier. Brown patina. (*Museum of Modern Art*)

Height 48½ inches

[See illustration]



[NUMBER 97]

550

CHARLES DESPIAU

FRENCH: B. 1875

97. *DANSEUSE*: BRONZE. Three-quarter-length nude figure of a woman, with right hand at her hip. Signed on base C. DESPIAU. Brown patina. Cast by C. Valsuani; one of four casts only. Black Belgian marble plinth. (*Crowninshield*)

Total height 24½ inches

Executed in 1927

From the Brummer Gallery, New York

[See illustration]



[NUMBER 98]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

98. *MOUNTAINEERS*. A frieze of figures in diaphanous costumes of prismatic colors, in a cubist landscape. Signed at lower left A. B. DAVIES. (*N. Y. Private Collector*)

18 x 40 inches

Painted in 1913

Recorded in Royal Cortissoz, *Arthur B. Davies*, 1931, p. 29

[See illustration]



[NUMBER 99]

100-

ARTHUR B. DAVIES

AMERICAN: 1862-1928

99. *ACHAEA, GREECE*. A frieze of nude figures in various poses in the foreground before a view of low mountains and the blue Gulf. Golden sky. Signed at lower left A. B. DAVIES. (N. Y. Private Collector) 18 x 40 inches

Painted in 1920

Recorded in Royal Cortissoz, *Arthur B. Davies*, 1931, p. 20

[See illustration]



[NUMBER 100]

PER LASSON KROHG

NORWEGIAN: B. 1889

100. *PORTRAIT OF THE ARTIST*. An interior, with the artist, in blue suit, standing before a mirror, smoking a pipe; an easel and green curtain at the left. Signed at lower left PER KROHG. (*Museum of Modern Art*)

Panel: $28\frac{1}{4} \times 21\frac{1}{4}$ inches

[See illustration]



[NUMBER 101]

125-
MOISE KISLING

POLISH-FRENCH: B. 1891

101. *YOUNG GIRL IN A GARDEN*. Full-length standing figure of a young girl in white dress and hat, carrying a bouquet of daisies; she stands on a garden path framed by trees in bright green foliage. Background of low blue and purple hills. Signed at lower left KISLING. (N. Y. Private Collector)

45¾ x 35¼ inches

Painted in 1924

[See illustration]



[NUMBER 102]

FERNAND LEGER

FRENCH: B. 1881

102. *LE TRONC D'ARBRE*. Green and white clouds before a deep blue background; and abstract designs of a tree trunk and trees in shades of brown, black, blue and red. Signed at lower right F. LEGER, and dated '35. (N. Y. Private Collector)

25½ x 19½ inches

From the Pierre Matisse Gallery, New York

[See illustration]



[NUMBER 103]

250

ARTHUR B. DAVIES

AMERICAN: 1862-1928

103. *DAY OF GOOD FORTUNE*. Three-quarter-length-figures of dancers, one nude with arms uplifted with a multicolored veil, the other in harlequin checkered tights. Dark background. Inscribed at lower left to *Miss Bliss*, and signed ARTHUR B. DAVIES. (N. Y. Private Collector) 18 x 30 inches

Painted in 1920

Collection of Miss Lillie P. Bliss

Recorded in Royal Cortissoz, *Arthur B. Davies*, 1931, pp. 20 and 23

[See illustration]

HERMENGILDO ANGLADA Y CAMARASA

SPANISH CONTEMPORARY

125 104. *GYPSY MAID AND CHILD*. Three-quarter-length figure of a gypsy girl, wearing a yellow dress and pink flower in her hair; carrying a child on her back in a black flowered shawl draped about her waist; holding in her left hand a bunch of grapes. Background of grapevines. Signed at lower right H. ANGLADA-CAMARASA. (N. Y. Private Collector)

Cradled panel: 45 x 28½ inches

Exhibited at the Baltimore Museum of Art, Baltimore, 1930

Exhibited at the St. Louis Art Museum, St. Louis, 1930

Exhibited at the Carnegie Institute, Pittsburgh, 1930

PER LASSON KROHG

NORWEGIAN: B. 1889

130 105. *RURAL SCENE*. Harvesting scene, with two men loading an ox-drawn hay-cart, and a woman in blue apron raking at the right; farm buildings in the background. Signed at lower right PER KROHG. (N. Y. Private Collector)

On board: 23¼ x 30¼ inches

LEONID

FRENCH CONTEMPORARY

120 106. *LA PECHE A L'HAVENEAU DANS LES BOUCHOTS*. A brilliant blue sky reflected in rippling waters; in the foreground four fishermen standing in boats, moored to posts, working; mussel beds at right and left extending into the far distance. Signed at lower right LEONID. (N. Y. Private Collector)

21¼ x 31¾ inches

Painted in 1937

From the Julien Levy Gallery, New York

JEAN NEGULESCO

ROMANIAN CONTEMPORARY

Pussan 107. *CRAIOVA: RUMANIA*. A view of red-roofed town buildings with a single tree in sparse foliage growing on a green slope at left. Signed at lower left JEAN NEGULESCO, and inscribed *Craiova—Roumanik*, and dated '26. (N. Y. Private Collector)

31¼ x 22 inches

FRANCISCO BORES

SPANISH: B. 1898

Pussan 108. *THE CIGARETTE*. Head of a man, smoking a cigarette, sketched behind a wine glass, blue plate and other objects of still life. Background of black, white and brown. Signed at lower right BORES, and dated '28. (N. Y. Private Collector)

29 x 36½ inches

From the Valentine Gallery, New York

Exhibition of Forty-six Painters and Sculptors Under Thirty-five years of Age, Museum of Modern Art, New York, 1930

[END OF SALE]

Julius 108870

FOR VICTORY



BUY
UNITED
STATES
WAR
BONDS
AND
STAMPS

PARKE-BERNET GALLERIES • INC

*designs its catalogues and directs
all details of illustration, text
and typography*

**THE METROPOLITAN
MUSEUM OF ART**

Thomas J. Watson Library

